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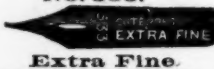
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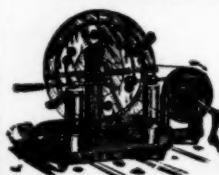
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THE SCHOOL JOURNAL

A Weekly Journal of Education.

Vol. XLVI.

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No. 6

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The business department of THE JOURNAL is on page 158.

All letters relating to contributions should be addressed plainly, "Editors of SCHOOL JOURNAL." All letters about subscriptions should be addressed to E. L. Kellogg & Co. Do not put editorial and business items on the same sheet.



ANY a young person has undertaken teaching and met with a terrible disappointment; instead of angels anxious to sit still and be taught, they have found ugly specimens of humanity whose delight was in being as ugly as possible. Many a teacher has been positively confounded by the enjoyment a pupil has shown in doing evil—at least in doing what was contrary to a sense of fitness in most people. And yet a student from the Union Theological seminary who works among the newsboys in evening classes declares that there is no field where the Right is more respected, when it is recognized as the Right. He further says that many of our ideas of fitness are looked on as mere dudishness by the roughly brought up child, and yet when they "get onto them" (as they say) they are very severe on their associates who transgress. Doing evil as evil, or because it is evil, he finds an uncommon thing.

The artist talks a great deal about "laying in" his picture—he means putting in the great lines. He first says "if I can lay it in right," and then if this is accomplished "if I can only keep it on those lines." First, to shadow out the idea, second to keep ever near the early conception.

Now it seems that the teacher is following along in much the same path. In the first years the attempt must be to "strengthen" (another art term) the original lines already laid in, remember, by the Creator. Some of these are weak, hardly visible; they need deepening, broadening, and made to be harmonious.

There must be a clear perception of the directions in which the child will grow; for it is a question of results to be done by growth on the child's part, not of mechanical piling up by the teacher. Imagine a plot of ground ten feet square; you are to raise on it vegetables whose seeds are already sown; you cannot plant a thing there yourself; you can cause some to stay in the shade of others; you can water and invigorate some that would otherwise be but tiny affairs. And yet the artist's idea helps.

The school-room may be a place of sentiment and a good deal of it too. A teacher, late in October, while walking to school found a wild rose and plucking it placed it in a tumbler of water on her desk. She caught the eye of a pupil looking intently at it, and the remark was made, "I suppose a poet would be set to writing at once; it almost makes me want to say something."

The hint was followed up and several of the older girls tried to make verses. While some of them were very crude, that teacher was wholly and emphatically right in trying to employ the poetic faculty of her pupils. "Put the whole pupil to school," poetic faculty and all, not with the hope of making a Longfellow, but of making one who could appreciate Longfellow.

Very many useful points are found in letters. (Let every reader write twice a year and make some point; even if not published good will come from it.) One teacher in West Va. says: "I could not believe there was so much good in singing." One boy comes two mile through the woods and pretty much all the reward is the opportunity for going in the singing, which he does with a will. He always regrets when we stop; his brows have a scowl on them. He has begun to read in the Third Reader and in it is a piece of music; this seems to magnetize him, he wants to have it sung. I often wonder where his taste for music comes from. Our pieces are mostly religious; 'Pull for the Shore,' 'Come to Jesus,' and similar ones; when we sing 'Beautiful Bells' he overflows."

"There stands the boy, his mind tender and plastic, ready to be shaped and molded into form; there he stands ready for his intellectual guide. Teacher, are you equal to the work of guiding him aright?"

This thought is often seen in this or some similar form. But minds cannot be "molded"; they can be developed. A human being is like a plant, or an animal; an evolutionary process may be started and continued; but the teacher can do no more than stand by and aid the process. "Guide" better expresses the position of the teacher than "molder"; but "educator" or "developer" in accordance with the laws implanted, more nearly expresses the function of the teacher.

Who can estimate the amount of good that E. A. Sheldon, the principal of the Oswego normal school or any man like him has done! He is taken as a type because he is widely known. Compare with him the numerous politicians that have been put in the front pews in the state of New York and see how small they look as they recede on the horizon. But Prof. Sheldon, and men of his class, are not great simply because they are teachers. They are great when they strive to exemplify the truth better than it has been done. No one was more severely denounced than Prof. Sheldon when he struck out for better ways for teaching children: but he lived through it. Are you, reader, striving for better ways; for the best ways?

"Observe the nature and propensities of your children, in order to be able to educate them according to their individual wants and talents."—PESTALOZZI.

Memory and Reason.

■ Innumerable experiments have been made concerning education. The great majority of teachers reason very concisely concerning the work they are to do. They conclude as certain things are to be lodged in the memory, as Greek, Latin, alphabets, etc., why, they may as well meet the occasion manfully and by reiteration, etc., imbed these needful things as firmly as possible and as quickly as possible. This has been the plan adopted in private schools fitting for college because the college would not let in a young man without knowing certain things; and in the public schools there are specially appointed examiners whose business it is to see that specific knowledge is acquired. In fact, the learning of certain things thoroughly has been identified as education. Not a small majority have been bold enough to say, "What if the pupil does not understand what he learns? it will come to him later on."

All this time, however, there have been teachers who have looked more broadly at this work and who have put bolder meaning into the term. These have been few; the vast majority were content with the effort to lodge material in the memory.

As time has gone on, the work in the school-room has been identified with the great work which the Creator is performing in the universe. The more we know about the process by which humanity has gone upward, the more clearly do we see the relation of the teacher to the pupil. There is a force lying within man that demands expansion. There is a world lying without that demands interpretation; indeed, there is a world within as well as without. The knowing power is the mind. The senses carry into the mind impressions of the external; the knowing power busies itself in combining and arranging these combinations.

The power to combine and arrange what comes to us from without, that is the power that settles our destiny. The man who stands before a group of children is charged with more responsibility than to see that their memory grips fast to certain things. He really stands there to see that the intellectual combining and arranging powers work out a practical scheme of life. He is the higher being; they the lower. He must show them that these combinations and arrangements of impressions from the outer world enable them to explain the phenomena that demands explanation.

Man is a being that demands a reason for things; that must give a reason for things; there are strange events happening; he must be able to say why these things are as they are. His thinking powers are the court of final resort and these he employs on the phenomena of the universe in order that he may obtain an insight into the causes of things. What we mean by Living is having a competent philosophy to place underneath all the phenomena that present themselves. The reasoning powers are man's highest heritage.

The best school is the one that addresses the highest powers. Learning to read, to write, to compute are by no means the end; they are taught that the teacher may enter on the real work of education. They seem ends in themselves and are too often made such; but in reality they are the steps to higher stages. And yet the teacher is not to wait until the pupil can read or compute before he educates; while he is learning to read or to compute he must be educated.

What is education? It is the directing of the mind towards an understanding of its surroundings both philosophically and practically. The human being is distinguished from the brute by the fact that he must intelligently or even superstitiously account for the things that happen about him, and not only that but the entire framework of things, even the distant sparkling stars. The brute creation attempt somewhat to know their surroundings, for birds fly to the South and frogs bury themselves in the mud as the autumn approaches; but they demand no philosophy; they possess no reason.

The true educator attempts at every step to employ the highest powers; by employing them, still higher powers rise into view; the reasoning powers of the men

are very different from the reasoning powers of the youth; they have not changed in kind, but in degree. It must be kept in mind that the educating influence is the Creator, who represents himself to us by nature, or the general surroundings of the individual. The end is after all to go from nature up to nature's God. It is no petty work that is laid upon the teacher; he is charged with the duty of unfolding the Creator to the creature. This requires the best thought of the child at every step.

What is urged here, then, is not to stop with filling the memory with facts, but to let the child see that there is an interdependence of phenomena upon law. The great Newton's mind passed from the phenomenon of the falling apple backward step by step. This is the way the mind naturally works if untrammelled, if it is not made to feel that something really small is of gigantic size and importance. The perceptive powers are for the purpose of supplying the reason with an adequate basis for its conclusion.

Recitation Waste.

In a visit to a school the principal was about to hear a class in Proportion; it consisted of about 20 pupils. After the class was seated, the teacher, a man evidently of considerable experience, and ostensibly the ablest of the eight instructors, began the recitation by calling A. to the blackboard. "Take problem No. 12." The pupil stepped forward. "Read the example."

If 4 men eat 7 1-2 lbs. of bread in 6 days, how many lbs. will 9 men eat in 13 days?

"Well?" The pupil now placed some figures on the blackboard. "Why do you do that?" Because the answer is greater. "True, but your ratio is to be between the men."

Here he turned to the class and appealed to some member whose hand was raised. "How many think A. is right?" Several so thought. "How many think he is wrong?" Several thought he was. This confused A. and he looked at his book and erased a figure or two and put others in their place.

The teacher interposed again: "Mary do you think A. is right now?" Mary shook her head. "What is the rule? Mary said the ratios must be between like quantities. "But that is not all. How do you place the terms of the ratio? A., you may be seated."

By this time half of the recitation period had elapsed and no progress had been made. The teacher was nettled that a visitor should be present when the class was evidently ignorant of the matter in hand. He exclaimed, "Why, you seemed to know this yesterday! You don't do as well as you did yesterday; I guess you have not studied your lessons very well. Who can solve this problem? B., you may come to the board."

B figured a few moments and the proper answer appeared. "You may explain it." The example was read and the pupil essayed an explanation but it was not one the teacher was willing to admit, so another pupil was called on. This was more to the purpose and then several pupils were sent to the blackboard. The quick ones took their seats, but one slow one staid at the blackboard until a bell was struck to end the recitation. "Take 10 more; rise; excused."

In a broad sense, the only time the teacher can be of any value to the pupil in most schools is in recitation time; the utmost effort should therefore be made to avoid waste of time and effort, and individual friction. And yet the waste here is simply enormous.

There are teachers who can hold the attention and obtain the highest intellectual action of every member of a class. There are those who fritter away the time in well meant efforts, and the progress of the pupil wholly depends on the work he does at his seat or the aid he gets from his fellows.

In the recitation alluded to the teacher had a class that needed instruction pretty badly; he knew this and took the method detailed, but it did not accomplish the

purpose; the pupils went to their seats in a confused state of mind concerning ratios and proportion.

The main object of the recitation is to build in the new with the old; the teacher attempted this, but there was no solid foundation to build on, nor was there a clear apprehension of this new thing that was to be built in. You cannot build a cloud into a wall; it must have solidity so it can be handled. There was no clear idea that ratios existed in the problems; the term was new; they knew that figures existed in the problem, but as to ratios, they would admit it if the teacher said so.

But there is another thing to be said; the teacher's method was essentially bad. It is extremely doubtful whether that teacher would have made a successful recitation even if every pupil had been able to perform every problem. He lacked in the power to arouse and direct intellectual action profitably.

There is such a thing as one human being acting as a central influence; all the members of the group around him are at their best in his presence; they think along lines; they understand difficulties; they move off into unknown regions of thought with readiness; they go away from him to pursue these lines of thought. Good teaching ability shows itself at the recitation time; it is like the sun coming through a cloud.

Education.

It is certain that the educated man and woman must possess a marked tenderness of heart. This must guide the logic and color the vast stores of information. Education must lead to sympathy, to gratitude, to pathos, to joy, to tears, to benevolence. It is, indeed, leading thitherward, but not in volume great enough, nor with current swift enough. It would be sad indeed if our young men should slight the perfect health of the body, but it seems evident that all our schools should have less of the foot-ball and boat race and more of that kind of learning and study which filled up the past with poets, essayists, historians, and orators. Exercise is worthless when it becomes an ardent pursuit.

The old college course contained much good. It was composed chiefly of Latin, Greek, and mathematics. It seems now like a narrow path, but there was in it a vast amount of loving kindness. For Latin and Greek are only early means for literature. All literature is one and the same thing, namely: The utterance of the human heart. Let its name be Greek or German or English it abounds in religion, pathos, sympathy, loving kindness. It always has been and always will be the portrait of man's inmost feeling. Those studies were not great because they were Latin and Greek, but because they were literature; that most divine throbbing of the noblest hearts. The modern student should travel through it and through it until he shall have become as sensitive as the noblest ideals who adorn its pages. Literature proper is the gallery of spiritual ideals. There we meet Antigone and Hypatia and Evangeline; there we meet all the dream-faces which have ever stood before the soul of genius; and there we meet such blessed realities as Christ himself.

Recently a citizen of this place, before starting on a short vacation, gave a million and a half of dollars for the public good. To the generous gift was attached a reason more beautiful than even the gift. It was this: "The West has been kind to me." Ah! here comes that answering of the human heart to its world. The blossoming vine was kind to me. It gave me its beauty every summer, and now that it has fallen I will fasten it to its wall again.

Such language and deeds are not for the rich only. Every educated being can give his heart to the world and can say to the earth: "Thou hast been kind to me. I wish to thank the grass, the trees, the blossoms, the seasons for being here when I came and for staying so long." If you cannot sell what you have and give to the poor, since you may have naught to sell, you can lend the world your sympathy; you can pour out upon it your poetry; you can speak to it in art or science;

you carry a soul full of joy or pathos; you can smite its vices and fasten up to the wall its fallen virtues.

—Prof. Swing.

Amount of Study.

The late Mr. Edwin Chadwick, of England, is the chief authority for a definite statement of the number of hours that a child should be allowed to do school-work. His statements are based on long and patient observation, and numerous inquiries made of teachers whose attention was especially called to the point; and I do not think that any one has seriously attempted to refute his views, which were published a number of years ago.

In the first place, he points out the obvious inability of the little child to pay attention for a length of time consecutively. The mind, like the body, must be in a continual change; the efforts made must resemble play in spontaneity, rapidity, and variety. Sedentary occupation is an enforced necessity with most adults, to some extent; but it is always to be considered as involving possible danger, and for a little child is almost out of the question. His brain is imperfectly developed; the power of attention is perfect, but incapable of sustained efforts; the mind refuses to work long in one direction, as the body refuses to stand or sit still. There are certain classes of work which are utterly beyond his power; and yet there is no doubt at all that a little child learns as much, if not more, in a year as an adult student. But he learns it in his own way, and it is not book knowledge.

Let the adult reader try to attend to a new subject; let him take, for example, a treatise on metaphysics, or some other work which demands close attention; let the work be unfamiliar, not beyond his comprehension, not too interesting, and let him see how soon his mind begins to flag in the effort to master the text, as if it were a lesson to be recited. He will find, perhaps, at the end of an hour, not that the subject is merely uninteresting, but that his mind does not take hold of it as sharply as when he began; perhaps, if he is "tough," he can stand two hours.

If an adult can apply himself to the acquisition of knowledge in one direction for only one hour (and how much longer can an audience listen to a lecture?), the child can evidently do very much less. At the age of from five to seven he can attend to one subject—a single lesson—for fifteen minutes; a child from seven to ten years of age, about twenty minutes; from ten to twelve years, about twenty-five minutes; from twelve to sixteen or eighteen years, about thirty minutes.

Ambition is a dangerous thing; the teacher must watch its development with care and anxiety, lest it run into channels that lead into untold injuries to character. The following words of the illustrious statesman and historian Guizot, contain some wholesome food for reflection on this subject:

"Amongst the feelings which may animate a nation, there is one, the absence of which would be much to be deplored if it existed not, but which we should take care neither to flatter nor excite where we find it in exercise,—the sentiment of ambition. I honor aspiring spirits. Much is to be expected from them, provided they cannot easily attempt all they desire to accomplish. And as, in our days, of all ambitions the most ardent, if not the most apparent, especially among the industrial classes, is the ambition of intelligence, from which they look for the gratifications of self-love and the means of fortune—it is that, above all others, the development of which, while we treat it with indulgence, we should watch over and direct with unceasing care. I know nothing at present more injurious to society, or more hurtful to the people themselves, than the small amount of ill-directed popular erudition, and the vague, incoherent, and false, although, at the same time, active and powerful, ideas with which it fills their heads."

The Public-School System of New York City.

(The following article by Dr. J. M. Rice, is the sixth in the series he has written for the *Forum* concerning the public schools he has examined.)

What is the character of the instruction that will be passed as satisfactory by the superintendents of the public schools of New York City? Surely no one can ask me just when I answer this question by describing the work of a school whose principal has been marked uniformly "excellent" during the twenty-five years or more that she had held her present position. I cannot say that this school is a typical New York City primary school—I shall describe typical work later.

"SAVE THE MINUTES."

The principal of this school has pedagogical views and a maxim peculiarly her own. She believes that when a child enters upon school life his vocabulary is so small that it is practically worthless, and his power to think so feeble that his thoughts are worthless; and she is consequently of the opinion that what the child knows and is able to do on coming to school should be disregarded, and that he should not be allowed to waste time, either in thinking or in finding his own words in which to express thoughts, but that he should be supplied with ready-made thoughts as given in a ready-made vocabulary. She has therefore prepared sets of questions and answers, so that the child may be given in concise form most of the facts prescribed in the course of study for the three years of primary instruction. The instruction throughout the school consists principally of grinding these answers *verbatim* into the minds of the children. The principal's ideal lies in giving each child the ability to answer without hesitation, upon leaving her school, every one of the questions formulated by her. In order to reach the desired end, the school has been converted into the most dehumanizing institution that I have ever laid eyes upon, each child being treated as if he possessed a memory and the faculty of speech, but no individuality, no sensibilities, no soul.

So much concerning the pedagogical views upon which this school is conducted; now as to the maxim. This maxim consists of three short words—"Save the minutes." The spirit of the school is, "Do what you like with the child, immobilize him, automatize him, dehumanize him, but save, save the minutes." In many ways the minutes are saved. By giving the child ready-made thoughts, the minutes required in thinking are saved. By giving the child ready-made definitions, the minutes required in formulating them are saved. Everything is prohibited that is of no measurable advantage to the child, such as the movement of the head or a limb, when there is no logical reason why it should be moved at the time. I asked the principal whether the children were not allowed to move their heads. She answered, "Why should they look behind when the teacher is in front of them?"—words too logical to be refuted.

During the recitations many minutes are saved. The principal has indeed solved the problem of how the greatest number of answers may be given in the smallest number of minutes.

Sense-training is a special feature of the school, and at least a half-dozen different methods, nearly all of which are original, are used for the purpose. The first of these methods is one by means of which form and color are studied in combination. I witnessed such a lesson in the lowest primary grade. Before the lesson began there was passed to each child a little flag, upon which had been pasted various forms and colors, such as a square piece of green paper, a triangular piece of red paper, etc. When each child had been supplied, a signal was given by the teacher. Upon receiving the signal, the first child sprang up, gave the name of the geometrical form upon his flag, loudly and rapidly defined the form, mentioned the name of the color, and fell back into his seat to make way for the second child, thus: "A square; a square has four equal sides and four corners; green" (down). Second child (up): "A triangle; a triangle has three sides and three corners; red" (down). Third child (up): "A trapezium; a trapezium has four sides, none of which are parallel, and four corners; yellow" (down). Fourth child (up): "A rhomb; a rhomb has four sides, two sharp corners, and two blunt corners; blue." This process continued until each child in the class had recited. The rate of speed maintained during the recitation was so great that seventy children passed through the process of defining in a very few minutes. The children are drilled in the definitions as soon as they enter the school, and the definitions are repeated from week to week and from year to year, until the child has finished his primary-school education.

In one of the higher classes each child was given a wooden geometrical form, and when the starting signal was given, instead of one child bobbing up and facing the teacher, two children sprang up, geometrical forms in hand, and faced each other. Then the following conversation ensued:

The second child asked the first child: "What have you in your hand?"

First child: "I have an oblong."

Second child: "Why do you say it is an oblong?"

First child: "Because it has two long sides, two short sides, and four corners."

When this answer had been rapidly screamed, a rather complicated triple motion, which was accomplished almost instantaneously, ensued. At one and the same time the first child sat down, the second child wheeled around, and the third rose to his feet and turned so as to face the second pupil. By the time the first pupil had fallen into his seat, the second and the third pupils were already facing each other, and the third child was asking the second child, "What have you in your hand?"

Second child: "I have a square."

Third child: "Why do you say it is a square?"

Second child: "Because it has four equal sides and four corners."

When this had been said the triple motion again took place, so that in the twinkling of an eye the third and fourth pupils were already staring each other in the face and beginning to talk. This process was also continued until each child in the class had recited.

MECHANICAL WORK.

A lesson in arithmetic that I attended was fully as machine-like as the other exercises. The children ran through rows of figures just as they had run through definitions. When they were told to add the twos, the first pupil rose to his feet and cried, "Two;" the second child rose and said, "Four;" the third child rose and said, "Six," etc. The expressions in this exercise being so short, no child remained during any perceptible period upon his feet; so that the recitation consisted mainly of a bobbing up and down, and the class presented rather the appearance of a traveling pump-handle than of a large number of human beings.

Even a good part of a lesson in music is devoted to drilling the children in definitions. I heard the pupils in one of the classes give at least twenty-five music-definitions. In penmanship, the pupils learn by heart any number of principles of writing, none of which is known to most of those who earn their livelihood with the pen.

In reading, the word-method is followed, and the pupils are taught to read the number of words prescribed for the grade and no more, and they are taught to spell the words as they learn to read them. They are not encouraged to acquire the ability to read new words, each new word being de-

veloped before it is shown to the child, which means practically that the child is told what the word is before he is allowed to name it. But this method is typical of the New York primary schools. I asked the principal whether the children in the highest grade were not able to read new words without being told what they were. She answered in substance: "How can they know what a word is when they have never seen it before? Could you recognize a thing that you had never before seen?"

In no single exercise is a child permitted to think. He is told just what to say, and he is drilled not only in what to say, but also in the manner in which he must say it. There is no doubt that the principal succeeds to the letter in putting the children through the work of the grade, and the superintendents therefore see no reason why they should not criticize her most favorably.

THE TYPICAL PRIMARY SCHOOL.

The typical New York City primary school, although less barbarous and absurd than the one just described, is nevertheless a hard, unsympathetic, mechanical drudgery school, a school into which the light of science has not yet entered. Its characteristic feature lies in the severity of its discipline. A discipline of enforced silence, immobility, and mental passivity. The difference found in going from room to room and from school to school—I have seen many of them—is a difference in degree only and not in kind. One teacher will allow her pupils to move their heads a little more freely than the standard, another will allow a little more freedom to the shoulder-joints, but less freedom in moving the head, and the third requires the children to keep their hands in their laps, instead of behind their backs.

The character of the instruction is identical with that found wherever this false system of discipline prevails, being of that form which appeals to the memory alone. The aim of the teacher is simply to secure results by drilling the pupils in the facts prescribed for the grade. The public-school system of New York City affords, therefore, another example of how, under unwise management, a trained teacher may be reduced to the level of one who has had no training. Many a New York school-teacher has told me that the New York school gives her no opportunity to put her knowledge of psychology and pedagogy to practical use, and that soon after beginning to teach she felt the normal-school influence vanish.

As the methods are unscientific, little can be gained by dilating upon them. Reading is taught by the combined word and spelling method; that is, the child is taught to recognize a word at sight and to spell the word as soon as he is able to read it. Each new word is taught by the above-mentioned development method. As has been said, to develop a word before the child is allowed to read it means practically to tell the child the name of the new word. For example, if the teacher desires to develop the word "boat," she will say in substance: "The other day I went down to the river and I saw something with a whole lot of people on it floating on the water." She then writes the word boat upon the blackboard and asks the pupils, "What do you think this word is?" One child will say, "Ship;" another will say, "Steamer;" and a third will say, "Boat." In this manner the word "Boat" is developed. Many teachers really believe that when the child thus reads the word "boat" he has succeeded in finding it out by himself. The word "dog" is developed by telling the children that it is something that says "bow-wow," and the word "cow" by informing them that it is an animal with horns and says "moo."

By the use of this method the child is actually prevented from exercising his reasoning faculties, and reading is converted into a pure and simple process of memorizing word forms. The results of the exclusive use of the combined word and spelling method I have always found to be very inferior. In New York City the primary reading is so poor that the children are scarcely able to recognize new words at sight at the end of the second school year. Even the third-year reading is miserable. In many cities the children read better at the end of the second year than they do in New York at the end of the third. Indeed, I feel as if I could truthfully say that in Minneapolis the pupils read as well at the end of the first year as they do in New York at the end of the third, and this in spite of the fact that the Minneapolis schools are charming and the pupils—even those from the poorest of homes—governed by love and sympathy. In these schools many methods—the word method, the sentence method, phonics, word-building, etc.—are used in teaching reading.

In the lowest grade of many of the New York primary schools the reading is exceptionally dry. I visited such a grade and found seventy-five words written upon a portion of the blackboard. I learned that these seventy-five words were those that the pupils had been taught to read prior to the time of my visit, that each had been written upon the board as it was learned and retained there, and that the children were drilled daily both in reading and in spelling these words. I asked the principal, who had accompanied me to the class-room, whether the children ever read sentences. I was informed that the teacher occasionally formed sentences by pointing with her stick to various words among the seventy-five. Of course, sentences so read in no way retain the spirit of letting the child read a sentence because it is the unit of thought. There is indeed no difference between reading sentences by pointing to isolated words and mechanical reading of isolated words.

I next asked the principal how the seventy-five words on the board had been selected. She told me that they were words found in the reading-book that the children would receive in the next higher grade. She said, further, that she selected from one hundred and twenty-five to one hundred and fifty words to be learned in this manner in the lowest grade, so that when the children took up the reading-book in the next class they should be able to read some of the words contained in it. In the lowest grade, therefore, the children are not supposed to read thoughtfully, but simply to memorize a large number of word forms. Can instruction be made less scientific?

Throughout the primary grades arithmetic is taught fully as unscientifically as the reading. It is mechanical and abstract from the very beginning. I have heard pupils add a column of "ones" and "twos" thus: "One and one are two;" "two and two are four;" and so on.

I now asked the principal whether arithmetic was ever taught by a concrete method.

"They will have concrete arithmetic work when they are a little further along in their reading," she replied.

"Will you kindly inform me what there is between reading and concrete arithmetic?" I asked.

"You see," she answered, "when the children can read the word 'oranges' or 'apples,' the teacher writes the word 'oranges' or 'apples' at the top of the column of figures, and then the pupils, instead of saying, 'One and one are three,' 'three and two are five,' will say, 'One orange and two oranges are three oranges,' and 'three oranges and two oranges are five oranges.' In that way the work in arithmetic is made concrete."

Space will not permit me to cite further instances showing that the methods followed in the New York primary schools are unscientific. But before beginning the discussion of the general management of the schools, I beg to repeat that the work described as typical may be found in all but very exceptional schools, the differences shown, not only in the discipline, but also in the methods, being differences in degree and not in kind. I have visited many of the New York primary schools, but have not yet found any exceptional ones.

The School Room.

FEB. 11.—LANGUAGE AND DOING.
FEB. 12.—EARTH AND SELF.
FEB. 25.—NUMBERS, PEOPLE, AND THINGS.
MARCH 4.—PRIMARY NUMBER, ETHICS.

Pronouncing English. VIII.

[Collected by HENRY A. FORD, A. M., Detroit, Mich., from "The Orthoepist" and the "Pronouncing Hand-book," as fixed by the Century Dictionary.]

Sac'charine.
Sacrifice, verb (fiz or fis). Reversed for the noun.
Salve (sāv only).
Samphire (fir or fur). Former order reversed.
Sandwich (wich only).
Sapphire (fir or fur).
Sarsenet or Sarcenet. Two syllables only.
Sar'dine (dēn only).
Satrap (sat' or sā').
Saturnine (nīn or nīn).
Satyr (sāt or sā').
Sauer kraut (sow).
Sausage.
Scallop (skōl or skāl).
Scäthe. Spelling also changed.
Scenic (ē or ē).
Schedule (skedyool. In England, shedyool.)
Schismat'ic only, noun and adjective.
Scoff (ō).
Seamstress, sempstress (sēm alone).
Séance (sāonse).
Secretary (krēt').
Seine (ā or ē). Former preference reversed.
Sēnle only.
Sepulcher, sepulchre, noun and verb (both sēp'). But sepul'-chral.
Sequestrātion, sequestrātor. (sēk or sēk).
Series (rēz or rī-ēz).
Sewer, a drain (sū only).
Shiek, shiekh (ē or ā).
Shōne, sometimes shōne.
Sibylline (līn or lēn).
Sice (sīs).
Silhouette (sīloēt).
Simultaneous (sīm or sī).
Sir'rah only.
Sky (ī). One out of four previously authorized pronunciations.
Sliver (ī or ī). Reversal.
Sloth (ō or ō). So slothful.
Sloven (sluv'n).
Small'pox only.
Sobriquet (ō).
Sociable, sociability (shea as one syllable). But soci-ality.
Sōft, sōften, etc.
Soiree (swō rā').
So'journ or so'journ', noun and verb. Similarly sojourner.
Sōl, in music.
Soldier, (sōd or sōl).
Sōmbre, sōmbrous only. No longer an eccentric sōm.
Sōon or sōōn. But sōōt or sōōt.
Sōporif'ic.
Sor'tie only.
Sough (ou or uf; uf only, when meaning a channel or drain.
Southerly, southern (sūth). But southward or sūthard.
Souvenir (sov'-e-nēr').
Spaniel (ye' or el).
Specialty, speciality (both spēsh'al).
Species (shēz only).
Spermaceti (sēt or sē).
Splenet'ic or splen'etic.
Squalor (skwōl or squā).
Squirrel (ū or ī). No longer say skwērel.
Stālwart only.
Stānch, stāunch.
Stāves (plural of stave; ā, plural of staff).
Steelyard (ē; colloquially, ī).
Stēr'oscope, ster'eotype.
Stīrrup (or stūr).
Stomacher (ker only).
Stratēg'ic only.
Strychnīn, strychnīne.
Stūpendous.
Sub'altern or subāl'tern.
Subpēna (subpe' or suppe').
Subsī'dence or sub'sidence.
Subtile (sut or sub).
Succumb (kum' only).
Suffice (fis only).

Suggest (sūjest alone)
Suicidal.
Suite (sūt or swēt).
Sultana (tā' or tā').
Sumāc, sumāch (sh only).
Supererog'atory.
Superficies (fish-I-ēz)
Sur'named.
Surtout (tōōt' tōō')
Survey', noun; "sometimes sur'vey."
Swath (ō).
Swingel (gl, "sometimes jel").
Syrup, sirup (sīr). No longer "colloquially sūrup."

A Series of Lessons.

Suggested by a Poem.

By ELLEN E. KENYON.

Object.—To lead children to observe trees more closely.

Monday.—The children were requested to observe all the pine-trees in a neighboring wood and to write a little composition about them, telling 1st, what shape they were; 2nd, whether their trunks and limbs were straight or crooked; 3d, whether they liked to grow toward the sky or to spread their branches widely to make a nice shade; 4th, whether they seemed proud and ornamental or humble and useful.

Tuesday.—The compositions were received and discussed, and the class were requested to observe oak trees and similarly describe them in a composition for the next day.

Wednesday.—The pupils tried to express in chalk drawings their ideas of the branching of oak, then of pine trees. The teacher received the compositions and put them away. The attention of the class was directed to apple trees for that afternoon and another descriptive composition requested.

Thursday.—The pupils exchanged compositions, spent five minutes in silently reading them, and offered mutual comments, not upon spelling, etc., but upon the correctness of observation and statement. They were requested to collect pine needles, oak leaves, and apple leaves, and bring them to school next day.

Friday.—The leaves were compared, drawn, discussed, and severally described. The poem was put upon the board for a reading lesson. It was read and carefully discussed. During writing hour it was neatly copied into the exercise books. The class were requested to commit it for recitation next Monday. It was as follows:

Three Trees:

A RUSTIC BALLAD.

The pine-tree grew in the wood,	its back.
Tapering, straight, and high;	It scattered its blossoms upon the air,
Stately and proud it stood,	It covered the ground with fruit-age fair.
Black-green against the sky	And the apple-tree murmured low:
Crowded so close, it sought the blue,	"I am neither straight nor strong;
And ever upward it reached and grew.	Crooked my back doth grow With bearing my burdens long."
The oak tree stood in the field.	And it dropped its fruit as it dropped a tear,
Beneath it dozed the herds;	And reddened the ground with fragrant cheer.
It gave to the mower a shield,	And the Lord of the harvest heard,
It gave a home to the birds.	And he said: "I have use for all;
Sturdy and broad, it guarded the farms,	For the bough that shelters a bird,
With its brawny trunk and knotted arms.	For the beam that pillars a hall;
"Oho!" laughed the sturdy oak;	And grow they tall, or grow they ill,
"The life of the field for me.	They grow but to wait their Master's will."
I weather the lightning-stroke;	So a ship of the oak was sent Far over the ocean blue,
My branches are broad and free.	And the pine was the mast that bent
Grow straight and slim in the wood if you will,	As over the waves it flew,
Give me the sun and the wind-swept hill."	And the ruddy fruit of the apple tree
The apple-tree grew by the wall,	Was borne to a starving isle of the sea.
Ugly and crooked and black;	
But it knew the gardener's call,	
And the children rode on	

"Now, hey," said the pine, And tall and straight you
 "for the wood!" will stand."
 Come, live with the forest And he swung his boughs to a
 band. witching sound,
 Our comrades will do you And flung his cones like coins
 good, around.

Now the farmer grows like the oak,
 And the townsman is proud and tall,
 And city and field are full of folk—
 But the Lord has need of all.
 And who will be like the apple-tree
 That fed the starving over the sea?

—Charles H. Crandall, in *St. Nicholas*.

NOTE.—Desultory observation is better than no observation. Schools that are pursuing well ordered courses of study in natural science may not feel like availing themselves of a suggestion like the above. But where no such work is attempted, there sometimes exists a teacher who would gladly develop for her children the love of nature with which they were born, and encourage them at least to keep their eyes open. To such teachers I trust this little series of lessons will suggest much more than they contain of work in similar lines. The ethics to be got out of this particular series is better left to the poem—not talked into the children.

Vocabulary Development. II.

Short Talks.

By "VERBUM."

These may be as informal as possible, and concerning things real or imaginary, near or remote, only so that they are sufficiently interesting to hold the attention of the children and *lead them to talk*. Encourage their asking questions both about the subject under discussion and as to the use (and sometimes the derivation) of new or unfamiliar words. Keep them interested, but direct the channel of thought and watch the language used that the vocabulary development may be rightly assisted.

EXAMPLES.

Have a little talk about some child's pet animal; lead up to inquiries about its home, habits, uses, length of life; contrast it with some other animal in these respects; compare it with something else that is familiar to the children, but *let them do all the talking* possible.

Suggest a balloon ride with one or two, and get them all to talk about what might be seen and felt, and what might happen. Talk about the construction of a balloon; its uses during some of the wars; the perils of travel by this mode, etc.

A talk about the best public building of the town will elicit great interest; its size; length of time it took to build; number of men employed; cost, use, material, and situation. This will open the way for talks upon famous buildings everywhere, and all the time new words and phrases will be developed, the vocabularies extended, and the children learning to "speak in public"—of itself a *desideratum*.

Short talks may be made of incalculable value beyond the mere vocabulary development, as they open the fields of science, art, ethics, manners, literature, natural history, anything and everything serving as *foundations*; and a little time may be very profitably used in this way at each session, near its close or (if the school has no recess) in the midst of it. Of course these "talks" presuppose preparation on the part of the teacher, who must have a *definite object* in view, some special thought, word, or phrase to be brought out by each particular one. There must be no "miscellaneous firing." Shoot at a mark each time, so as not to waste ammunition. "Live topics" will suggest themselves to live teachers from time to time, and it is sometimes well to allow the pupils to select the thing about which the next talk may cluster.

The value of accuracy can hardly be overestimated, in the ordinary business transactions of the day; and the child who has had efficient training on this one point goes out into the world with an equipment that every business man will recognize, appreciate, and pay for. It is "capital stock," and commands salary.

The routine of school work does much toward developing this quality, but more might be done. Accuracy of speech and of apprehension is so rare that the good J. G. Holland once said, "There is nothing half so easy as lying;" and accuracy of work is so rare that in an office where hundreds of letters are received daily but few are found correct as to date, address, subject-matter, spelling, grammar, punctuation, etc.; remittances said to be enclosed are omitted, or if sent at all may vary widely from the amount stated as being "herein."

Teach accuracy; cultivate accuracy; put a premium upon it; and, above all, *practice* it.

The Teaching of Drawing. IV.

By HEMAN P. SMITH, Principal New York Normal Art School.

As an introduction to the grammar course in drawing it will be appropriate to set forth the object to be accomplished, the mental power, the manual skill, and the accumulated knowledge which must result from the study of elementary art.

It can easily be shown that all the divisions of the subject of drawing, if properly presented, train the student, mentally, morally, and physically:

The student observes the object of study, a geometric type solid, an object based upon some type solid, an illustration of historic ornament, a botanical specimen, or *any other object*; his attention is fixed or concentrated upon this object; he perceives truths and reflects; he next makes an effort to express the knowledge obtained, or draws. If this expression is imperfect, he studies the object again; he judges, compares, discriminates, or gets more knowledge, directly from the object; his next expression is an improvement upon the first.

This improvement has necessitated a greater concentration of his perceptive faculties, and a more definite control of the hand. Every effort of self-control in the study of the object, every effort of concentrating the mental faculties to gain original knowledge, strengthens the student for the next effort. Every observation of a truth accompanied by a simple, sincere expression of the truth, as seen or known, enables the student to be a better master of himself morally—helps him to be willing to search out truths, or *earn* the coveted knowledge. The various activities pursued in the study of this subject help the student to form correct habits of study. A knowledge of the difficulties to be overcome, the patience and perseverance necessary to overcome them, promotes a feeling of respect for the workman, who should always be best known by his works.

The silent influence for good, the moral elevation resulting from a proper study of art, and a right pursuance of even one of its branches, drawing, can scarcely be over-estimated. Elements of beauty and harmony, in its full sense, are to be found in the simplest objects in nature, abound in every recognized object of art. The student soon grows to be in sympathy with his surroundings; if these could always be of the proper nature, his æsthetic culture would be insured, without need of any forced teaching.

In order that a clear idea of the breadth of this subject may be presented to you, I make the following division, and a partial analysis of each:—*Geometric Drawing*, embracing geometry, working drawing, and developments; *Decorative Drawing*, embracing color, historic ornament, botanical drawing, and design; *Pictorial Drawing*, embracing model and object drawing.

You will best appreciate the essential relation of each division to all the others, after you have faithfully followed my setting forth of the subjects with their technical detail,—but at present these relations may be stated, with a few illustrations, as follows: Geometric drawing is the basis of all other drawing; a knowledge of geometry being necessary in architectural drawing and building construction, in machine drawing and projections. The geometric plane figures are necessary constructions or plans for designs, the setting off of which requires a knowledge of geometry. A definite knowledge of geometric type solids with their details of faces, edges, and angles helps to make model and object drawing more intelligent, for, in this study, appearances of faces of objects are to be compared with the actual shapes of these faces.

To the designer, the architect, and machine draftsman, decorative drawing is of next importance, and should therefore follow geometric drawing; for, after the construction is completed, the decoration may be added to enrich the object, enhance its value, and satisfy the beholder by its completeness.

In considering the subject of drawing from the teacher's standpoint; in view of all the requirements necessary to carry on the study successfully in the elementary schools, we cannot lay too much stress upon the importance of a *logical plan* of study, with methods based upon psychological principles to guide even the teacher of experience. To insure that all study is from the object, that the student be obliged to do his own thinking, that he does not spend his time in unprofitable copying, a large variety of objects for study should be furnished by the course. In addition to the objects for study, the course should provide abundant illustrations of recognized beauty, exemplifying the principles taught.

To secure drawing full of freedom and character, it is necessary that blank pages be used by the student, and no guide points be given him; the latter being only stumbling blocks to him, in his mastery of the art of drawing.

The same educational principles underlying the proper development of all other subjects taught in elementary schools, underlie this; and the teacher who has an earnest purpose to do intelligent teaching will find much useful help in the following lessons in drawing for grammar grades.

Before commencing the first lessons proper of this grade, it will be well for the teacher to get an estimate of the children's knowledge of geometric type solids, and to facilitate this we give below

A General View of the Study of Form, which is the basis of the work:

GENERAL REVIEW OF THE STUDY OF FORM.

A.—SOLIDS.

- | | | |
|----------------|---|--------------------------|
| 1. Curvilinear | { Sphere.
Spheroids.
Ovoid. | { Flat.
Long. |
| 2. Mixtilinear | { Hemisphere.
Cylinder.
Half-cylinder.
Circular Plinth.
Cone. | |
| 3. Rectilinear | { Cube.
Prisms - -
Square Plinth. | { Triangular.
Square. |
| | { Square Pyramid. | |

B.—GEOMETRIC FIGURES. Represent plane faces.

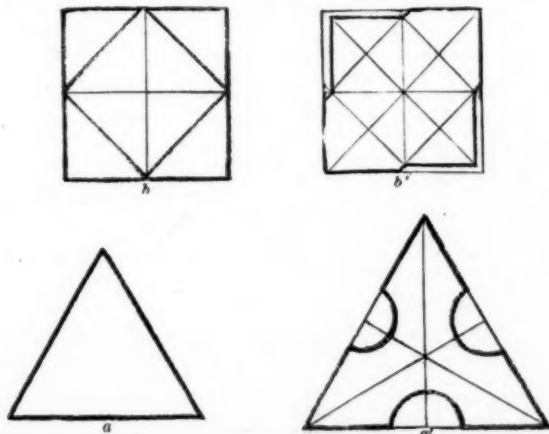
- | | | |
|----------------|--|---|
| 1. Curvilinear | { Circle.
Ellipse.
Oval. | { Circumference.
Arc.
Center—foci.
Diameter.
Axis.
Radius. |
| 2. Mixtilinear | { Semicircle.
Quadrant. | |
| 3. Rectilinear | { Triangles, - - -
Scalene (right angled),
Isosceles,
Equilateral.
Quadrangles, - - -
Square,
Oblong,
Rhombus,
Rhomboid. | { Base
Altitude.
Apex.
Diagonal.
Diameter. |

C.—LINES. Represent outlines or edges.

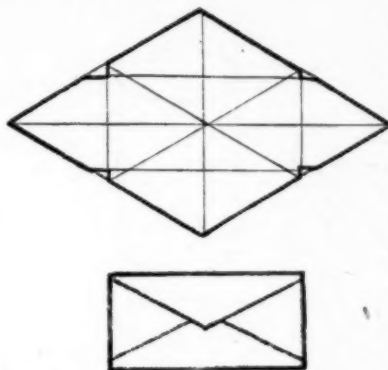
- | | | |
|---------------|---------------------------------------|--|
| 1. Lines. | { Curved, - -
Straight. | { Circular.
Elliptical.
Oval. |
| 2. Direction. | { Horizontal.
Vertical
Oblique. | |
| 3. Relation. | { Parallel.
At an angle. | { Right=perpendicular.
Oblique. { Acute.
Obtuse. |

D.—POINTS. Represent corners; mark positions.

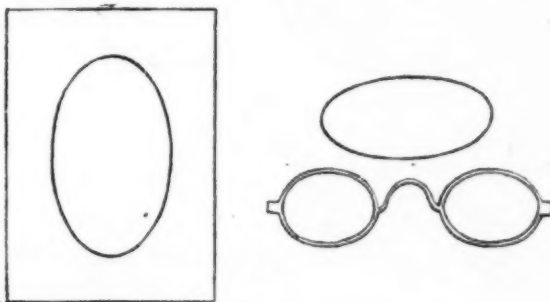
In this review, the students should make freehand drawings of views or planes of geometric solids, and free drawings of their applications (that is, drawings of objects based upon the geometric plane figures). Some of these are suggested in the following plate:—The square plane having been first observed and drawn, its application in an object based upon the square (a square envelope) may be next drawn. See B. and B¹. The geometric triangular plane having been first studied from the model, then drawn freehand; its application in an object based upon the triangle (a triangular reel) may be next drawn. See A and A¹.



We next proceed to the subject of geometric drawing. This teaches correct measurement, the proper use of the point, the use



plan for work, referring for each lesson, and illustrated exercises of the same, to the latest course published, White's New Course in Art Instruction.*



The following general suggestions are important:—

Before attempting the work in the drawing books, draw each exercise on practice paper, so that mistakes and corrections may be avoided and nicety of execution in the final work be insured. All geometric drawing must be neat and exact.

Blackboard Illustrative Sketching. VI.

By W. BERTHA HINTZ, New York Normal Art School, New York City.

The cylinder, and the practical application of the principles underlying the correct drawing of the cylinder to other objects of a similar shape.

Fig. 1. Study a cylinder of good proportions—one of a two inch diameter and four inch axis will be sufficiently large; if one larger can be conveniently obtained, it will be better for blackboard illustration, as the drawing may then be made the size of the object. If the object is small the drawing must be on a larger scale in order to give an opportunity for exercise in line drawing. The illustration shows a view of the cylinder in an upright position, standing on its end. In this position the upright contour is represented by two vertical lines, the circular upper end is foreshortened, appearing like an ellipse; the lower end is invisible; the curve of the lower end is deeper than that of the upper. The degree of curvature of the ends should be studied from the object. Figures 2 and 3 show two methods of studying the cylinder; both are good. The second (Fig. 3) is simple and therefore better for blackboard sketching. Both processes are described in the following:—

Fig. 2. Determine the height of the cylinder. Draw a line to represent this height or the axis of the cylinder. Compare the width with the height. Draw a horizontal line of the proportionate length. In the sketch the ellipse is drawn on its two diameters. For this purpose the foreshortened upper end view is studied: (a) the horizontal diameter; (b) the horizontal diameter bisected; (c) the short or vertical diameter drawn at right angles to the long diameter; (d) its length accurately marked; (e) the ellipse drawn through the four extremities of the two diameters.

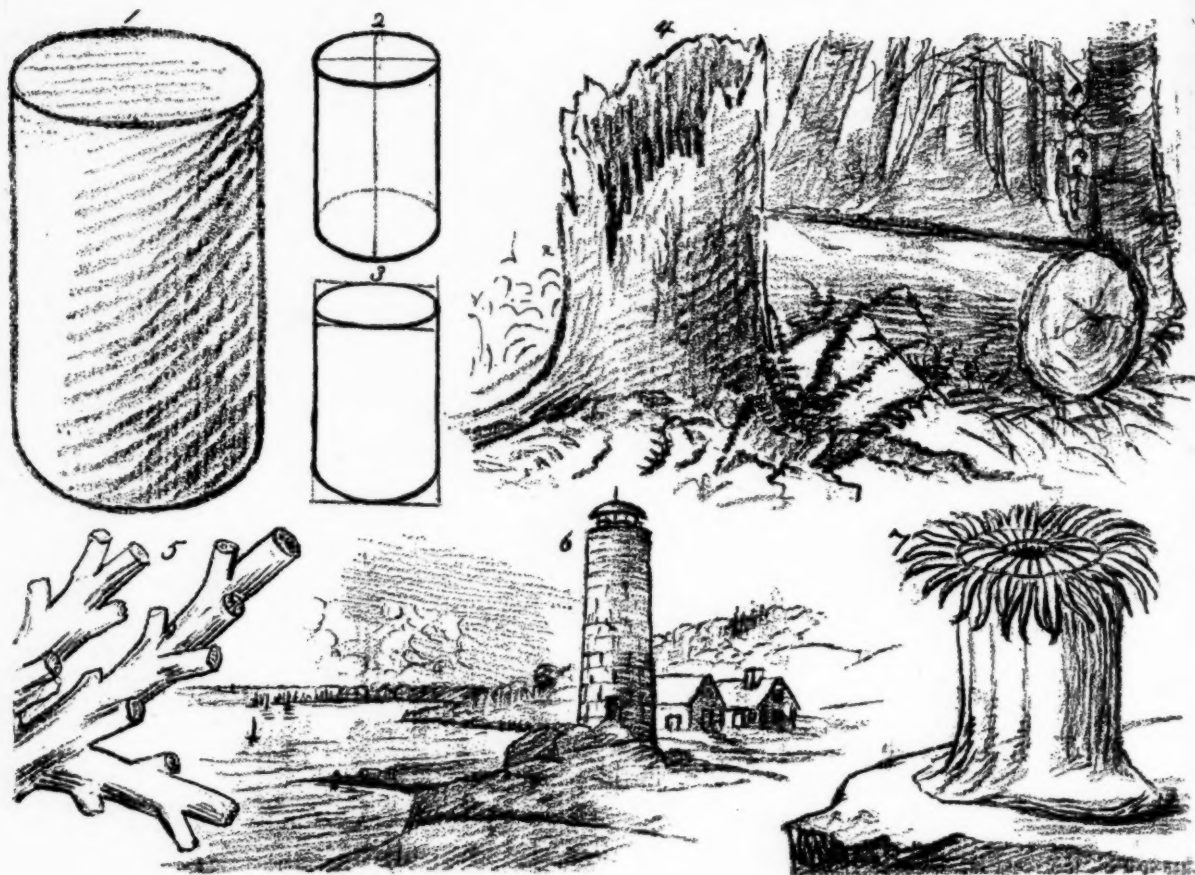
The same process of study must be gone through with for the lower end, and, by variously experimenting, it will be found that this end appears a little wider than the upper. It will be found necessary to see this change in the appearance of the lower end in other ways. The simplest illustration for study is a circle of four inch diameter, cut from cardboard, or stiff paper, which can be held in such positions that the degrees of foreshortening, according to distances removed from the observer, may be easily seen.

After the lower end has been studied the near or visible outline need only be drawn. The two upright contours are repre-

* Published by American Book Co., 806 & 808 Broadway, New York.

of pencil, compasses, and ruler. A knowledge of geometric drawing is especially necessary to the machinist, architect, civil and mechanical engineer, and designer. It includes the study of geometry, working drawings, and developments.

Owing to the limited space and time allotted to this entire course of lessons, I shall only be able to lay out the



sented by vertical lines tangential to the ends of the ellipses.

The construction, or working lines, are erased (that is, the long and short diameters and the vertical axis), and the drawing is completed and perfected as much as possible.

Fig. 3. In this process the proportions of the object are first studied, and an oblong including its full height and width drawn. Across the upper end of this oblong a horizontal line is drawn to limit the apparent width of the upper end of the cylinder. The ellipse representing this end is drawn tangential to the sides of the oblong. The visible outline of the lower end is drawn tangential to the straight line. The upright contours are already represented by the oblong.

For all practical purposes of illustration this method is sufficient, and more in keeping with our free execution than that of Fig. 2. Students may practice both, however.

Fig. 4. *Objects shaped like cylinders.—A tree trunk.* Take for a model any broken branch of a tree, of a convenient size. This will give suggestions for lines to represent the character of the bark and other accidental roughness. If, however, the student can find a stump and sketch it in its environments, it would be better. In the sketch all contours are softly broken, and indefinite, in part. The hollow stump is of most importance and is therefore more emphatically marked. The log showing its end has its strongest marks in the outline of the bark. The distant tree trunks should be sketched evenly gray and somewhat flat, so that they have the appearance of being distant. The grasses, rock, fern, and weeds may be drawn rather sharply, and even more emphatically than in the illustration, because they are in the foreground.

Fig. 5. *Coral.*—Sketch the general direction of the coral branch, from the specimen. Study the position of the various cups, and exercise some care in drawing these, radiating from a central axis. The cups are cylindrical, the end views showing the septa (or division walls) are circular, and are therefore, in the drawing, elliptical.

Other specimens of coral will afford good examples for study.

Fig. 6. *The Light-House.*—This is not a perfectly cylindrical object, but sufficiently so to be included. A tower would be equally good. Sketch the left and right contours of the light-house. Mark the stones in broken lines, curving slightly upwards, because most of its architecture is above the level of the eye. Draw the horizontal lines, representing the outlines of the various points of land, extending into the sea; the more distant ones very faintly. The few dots and touches near the horizon are ships or sails. The trees on the bank back of the light-house,

are represented by light, curved, broken lines. The rocky bank in the foreground should be drawn in well defined lines, broken, but definite. The two little houses are far enough removed from us and near enough to the horizon to require no marked perspective.

Fig. 7. *The Sea Anemone.*—The body of this little animal is cylindrical. The view of the top (mouth and crown of tentacles) is circular; appearing therefore in the drawing elliptical. It has a somewhat extended base or foot with which it is attached to the rock. The longitudinal lines mark the divisions of the body cavity within. The drawing of the parts should be as follows:—(a) The cylindrical body; (b) the outline of the base; (c) the view of the top, with the mouth and the crown of tentacles. (The drawing of the latter need not be copied accurately, as they are movable and would never be twice in the same position); (d) the rocky base on which it rests.

The other illustrations all suggest objects for the study of principles of drawing illustrated by the cylinder. They are all freely and easily handled and do not require minute detail.

Do not weary of making many, many attempts before arriving at the desired result.

Draw some of the objects that it would profit you to be able to draw from memory, several times, until the forms are memorized.

Occasionally review the preceding lessons, to make sure that you are improving.

Make collections of good illustrations of this lesson from catalogues and other illustrated magazines.

Make pictures of the imagination relative to lessons studied.

If you have followed these lessons and practiced conscientiously, I would like you to form a class for Blackboard Illustrative Drawing, and try to direct beginners. This will necessitate a careful review of the lessons, will strengthen your own work, and help awaken an interest in the subject.

Begin to record your drawings on blackboard paper, and preserve them for future use.

One of my older pupils made a "Barker's Mill," in this way. He took a clay pipe and beveled off the end of the stem with a file. He then closed the aperture with sealing wax and drilled a small lateral hole in the stem, about one inch from the end. Then he suspended the pipe by means of a thread attached to the bowl with sealing wax. Then water was carefully dropped into the bowl. The liquid will flow out through the lateral aperture, and the apparatus will revolve in a direction opposite that of the flow.

G. E. G.

Live Lessons in Writing.

From Class-Work of LYMAN D. SMITH, Hartford, Conn.,
Author of *Appletons' Penmanship* and *Appletons' New Manual of Penmanship for Dept. Teachers*.

LESSON GIVEN IN AN INTERMEDIATE GRADE.

Preliminary Talk about the Letters.—Open your books, children, and study your model letters a few minutes. What new letters come up for drill in this lesson? Carrie: "Small *h* and *k*." To what family do these two letters belong? "To the upper loop family." How do these two letters differ from the *l* and *b* that you had in a previous lesson? Andy: "In the *h* and *k* the first downward line is brought right down to base line, whilst in *l* and *b* a little room was given to the turn—the first down-stroke blending into this turn just before the base-line was reached." A good answer, Andy. Who can tell how to complete the *h* after the "whip-lash" loop has been made? Louis: "You add the last part of small *n*, or the combined wave joining it to the loop part in a sharp point." That is right. Then you would say the small *h* has how many parts or syllables? "Two, the upper loop and wave form." (At this point small *n* is written on the board and the loop of *h* written over it, letting the down-stroke run down and blend into the first down-stroke of *n*. This fixes in the pupils' minds the idea of a point at base and also the correct width of the letter which is the same as that of small *n*.)

Who can tell me in what respect small *k* differs from small *h*? Jack: "The small *k* is narrower between the two main lines than *h*, and has a tiny, oval-shaped loop." Where is this loop made, under or over the head-line? "It is partly above and partly below, and nearly level."

Quickly drawing, free-hand, four horizontal lines, two inches apart, three to five feet long, I write these two letters in the ruling, thus: (Fig. 1) and call for volunteers to write at the board.



Fig. 1.

What is the general rule, pupils, for making good loops? Lena: "To go up with a curve, come down with a straight line." That is right. Now look out, Joe, and follow the rule, and also remember about aiming at dot 6 until head-line is reached, then to swing up to main slant. Joe stands well back from the board, arm extended, while the pupils eagerly watch. At a signal from the teacher, the pupils say, "Ready," "write," and Joe writes to their count—"1, 2, 3, 4, 1." Who can tell where Joe's letter isn't quite right? Otis: "The loop part isn't quite right, because he didn't swing up the up-stroke enough after reaching the head-line. The last part of his letter is good." Try again, Joe, and make the *k* this time. At a signal, the class say, "Ready," "write," and Joe writes to the count, "1, 2, 3, 4, 5, 1." That's a much better loop, Joe, but is the letter altogether pleasing?

Joe: "No; I made my third stroke straight and the letter looks too wide between the two main lines." Who can tell why the letter is too wide at this point? David: "He made it too wide because the under side of the little loop wasn't carried to the left enough; then the third line didn't go up close enough to the long down-stroke; that helps make the letter look too wide." That was well said, David: You are a good critic. Will you try again, Joe, or shall I select another pupil? "I will try again," says Joe, and the class count for him as before while he makes his third letter. How is that, pupils? "Very nice," comes from a chorus of voices. I agree with you. Joe made the loop right, and let the third line hug close to the long down-stroke as he went up; carried the under side of the tiny loop well under, so as to get the letter narrower than *h* at this point, giving it a trim and sprightly look that his first *k* doesn't have. Now you understand how these two letters ought to be made, just as well as I do. Let us have a short movement drill now, and get our arms and fingers limbered up, so that we can write any word in the copy-book without hitching along and raising the pen. When you go into one of our insurance offices, a store, or business house, you will be asked to write rapidly, and at same time preserve the form of your letters, or individualize them, making *d* look like *d* not *ct*; making *m* look like *m*, not *in*, etc.

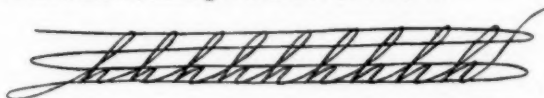


Fig. 2.

Slips of paper 5 by 8 inches are ready, and the class practice the following drills ten minutes, to a lively stroke of the metronome or a count, or to music, if a piano is handy, using the music shown in *Appletons' Manual of Penmanship*, especially selected for such drills. (Fig. 2.)

To execute these drills, the pen must be held very lightly, the fingers well back from the pen point, wrist level, and arm *hardly touching the desk*. To secure these points is the reason for the drill. Although the pupils will not succeed at first, it is the right thing to do. A certain command of hand is gained by the practice that gives them confidence in handling the pen, and reacts on their general writing, giving it smoothness and delicacy of touch.

If found too difficult, omit the lateral sweeps for a while, making the letters in groups of six to eight without raising the pen. These long sweeps, however, help to get the hand in motion and it is always desirable to make them, as they afford practice (Fig. 3) in lateral motion so much needed by pupils.

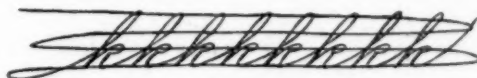


Fig. 3.

Select words embracing the loops, and let them be written in the four-line staff.

The movement in these drills is properly termed the "combined" movement, there being the long lateral motion that carries the hand steadily along, whilst the fingers are in action shaping the letters, making lateral and finger movement, or combined movement. A few theorists, not usually conversant with the capacity of public school children, will argue that the rolling, muscular movement is the better one for these loops. Try it yourself and see if you can get straight loops by this muscular, rotary motion. Only the most skilled penman can use this muscular movement in these letters. (Fig. 4.)

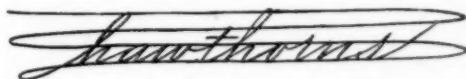


Fig. 4.

Write the exercise crosswise on the slips; cross-write, or write in two directions on one side, then turn the sheet (first using the blotter) and write the other side. All this will take fifteen minutes perhaps. The sheet written will not look very handsome, but the pupils will have become acquainted with these letters, and their copy-book work, or Movement-book work will look much better and smoother for having had the drill. Keep up this drill,

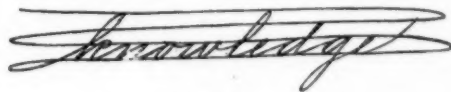


Fig. 5.

or any one similar, ten minutes every day, and your pupils will ere long execute equal to the cuts shown, and their work will be as different from that where pupils never have such drills, as the gait of a dray horse is different from that of a Nancy Hanks. (Fig. 5.)

"Busy Work" for Grammar Pupils.

There is less demand in grammar than in primary grades for suggestions as to silent occupations, for the same reason that makes it possible to do better justice to large classes in the grammar department—for the reason that there is more that the pupils can do without close direction. They can "study by themselves," know enough when they come to a difficulty to ask a question, have many regular forms of silent occupation at command, are better equipped in every way for self-direction.

Yet, is there not an unnecessary monotony about the work a grammar teacher gives one division while engaged with another? An occasional variety might be introduced in the shape of a problem from practical every-day life, to be thought out and its solution stated in writing. For example:

Look at the window, boys. Suppose the sash cord should break, and I should ask one of you to put in another. How would you do it? Think it out and tell me in writing while I am busy with the other division. Make the directions very clear, so that I could do it myself if necessary.

"I have taken either THE JOURNAL or THE INSTITUTE ever since I began teaching. * * * Your papers have encouraged me to do better work, and to aim at a higher goal."

Dundee, N. Y.

MISS ADA FISH.

Supplementary.

Pictures from the Life of Washington.

A SERIES OF TABLEAUX, ETC., FOR FEBRUARY 22.

By the Author of "Preston Papers."

Only general suggestions are made, much being left to the individuality and invention of each teacher using these "illustrations." The accompanying cuts will give an idea of the general style of dress, which can be more or less elaborated, according to circumstances.

Stage settings, bunting, Revolutionary relics, and old-time furniture needed to assist in bringing out the details of some of the "pictures" can usually be borrowed, by making a school-room request for a loan of certain articles, asking any of the pupils who can look up any one of them to report within a given time, that the collection may be made in season for one complete rehearsal.

First of all, decide upon how many and which "pictures" can be presented upon the platform, with the material and "characters" that are accessible.

Second, assign the "parts," choosing for the reader or speaker (who stands before the curtain, while the "changes" are being made on the platform behind it) for each selection or speech, from among those best qualified for that part. Any one can pose in a tableau, under good management—but the readers and orators of the occasion should be those who are equal to it. These may appear in old-time costume, if desired.

Third.—A good "stage manager" is absolutely indispensable, who, with assistants, will attend in full to the details, leaving the teacher entirely free to see to things in general. One of the older pupils is generally willing to undertake this, and it is better not to go outside for help if possible to avoid it. Make it a "school entertainment," with parents, patrons, and trustees for guests and audience, for obvious reasons. The "stage manager" must know the program thoroughly; what is to be produced, and how and when; who is to take a part, which and where; what article is needed for each "change" on the platform, and its exact location—also, precisely how it is to be arranged quickly and quietly, that the speaker outside the curtain may not be embarrassed, nor the attention of the audience diverted.

Fourth, a complete rehearsal is necessary—and is better if only given the day before the entertainment; although "part" rehearsals must have been so thorough as to render this almost superfluous—for instance, at this time there must be no new drill or posing, no mechanical effects added that are at all likely to disturb the relative places of the "figures." The attendants must be familiar with the time and signals for changes, and for rise and fall of the curtain.

The accessories of dress are easily arranged, those for the boys being three-cornered hats, wigs, (white, powdered, tied, etc.), canes, snuff-boxes, knee pants, long stockings, lowshoes with big buckles, "frilled" shirt fronts, etc. "Swallow tails" of the most approved cut can be improvised from ordinary frock or Prince Albert coats; and others may be turned back and faced over the breast with buff. Showy waistcoats may be made from ordinary cretonne, and the shoe-buckles can be cut from pasteboard and covered with silver or gilt paper.

The dresses for the girls should be plain, rather full skirts, with some court-train overdresses; lownecked, round bodices; sleeves short, plain, finish with deep lace ruffles; high-heeled slippers with big bows or buckles, antique fans, snuff-boxes, workbags, necklaces, caps, earrings (which may be fastened by a stout thread around the ear), etc. Hair à la Pompadour and powdered.

Teachers can perhaps supply their own data for the "literary execution" of the program, though possibly some hints given below may be helpful; also dates of some of the most important events in Washington's life.

The following scenes are suggested for tableaux:

1. The familiar "Hatchet" story.
2. Washington training his playfellows when at school.
3. Entreated by his mother not to enter the navy.
4. His first visit to Mrs. Custis.
5. The Stamp Act.
6. Our Magna Charta. (July 4, 1776.)
7. Farewell Address to his Officers.
8. Triumphal March—scene at Trenton.
9. Receiving the Oath of Office.
10. Washington and Family at Home.

TO BE READ OR RECITED BEFORE THE CURTAIN.

Pale is the February sky,
And brief the mid-day's sunny hours;
The wind-swept forest seems to sigh
For the sweet time of leaves and flowers.

Yet has no month a prouder day,
Not even when the Summer broods

O'er meadows in their fresh array,
Or Autumn tints the glowing woods.

For this chill season now again
Brings, in its annual round, the morn
When, greatest of the sons of men,
Our glorious Washington was born!

* * * * *
Amid the wreck of thrones, shall live
Unmarred, undimmed, our hero's fame;
And years succeeding years, shall give
Increase of honors to his name. —Bryant.

"The Little Hatchet Story," *Elocutionists' Annual*, No. 6, p. 163, may be read, in addition to the above selection, if time admits, and is specially desirable where a humorous turn is desired to be given.

(Scenes First and Second may follow.)

THE CHARACTER OF WASHINGTON.

"George Washington may justly be pronounced one of the greatest men whom the world has produced. Greater soldiers, more intellectual statesmen and profounder sages have doubtless existed in the history of the English race—perhaps in our own country—but not one who to great excellence in each of these fields has added such exalted integrity, such unaffected piety, such unsullied purity of soul, and such wondrous control of his own spirit. * * * That one grand, rounded life, full-orbed with intellectual and moral glory, is worth, as the product of Christianity, more than all the dogmas of all the teachers. * * * He was a blessing to the whole human race, no less than to his own countrymen—to the many millions who celebrate the day of his birth."

—ZEBULON B. VANCE.

(Scene Third.)

FIRST VISIT TO MRS. CUSTIS.

Tableau—Scene—Sitting room; window in the background; table in center; children—one boy and a little girl—on floor in front of the mother, who is in the act of rising to greet the young officer, standing near table, hat in left hand, sword at his side.

(Scene Fourth.)

The speech, by James Otis, against the "Stamp Act," fully illustrates the feeling prevalent against it: "England may as well dam up the waters of the Nile with bulrushes as to fetter the step of freedom, proud, and firm in this youthful land. Arbitrary principles, like those against which we now contend, have cost one king of England his life—another his crown—and they may yet cost a third his most flourishing colonies."

"We are two millions, one-fifth fighting men. We call no man, Master!

"Some have sneeringly asked: 'Are the Americans too poor to pay a few pounds on stamped paper?' No! America, thanks to God and herself, is rich. But the right to take ten pounds implies the right to take a thousand."

"Others, in sentimental style, talk of the immense debt of gratitude which we owe to England. And what is the amount of this debt. * * * We plunged into the wave, with the great charter of freedom in our teeth, because the fagot and the torch were behind us. We owe nothing to the kind succor of the Mother Country—Tyranny drove us from her, to the pelting storms which invigorated our helpless infancy."

The Act was passed by the British Parliament, March 22, 1765—but was the occasion of so much excitement, overt resistance, and such violent protests, that it was repealed the following year, and a little later a "Bill of Indemnity" was passed for the benefit of those who had incurred its penalties.

(Scene Fifth.)

As indicative of the spirit of the times in which Washington lived, the following extract from Webster's "Supposed Speech of John Adams on the Declaration of Independence" may be an illustration:

"Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote. It is true, indeed, that in the beginning we aimed not at independence. But there's a Divinity that shapes our ends. The injustice of England has driven us to arms; and, blinded to her own interest, for our good, she has obstinately persisted, till Independence is now within our grasp. We have but to reach forth to it and it is ours. Why, then, should we defer the Declaration? * * * If we postpone independence, do we mean to carry on or give up the war? Do we mean to submit, and consent that we ourselves shall be ground to powder, and our country and its rights trodden down in the dust? I know we do not mean to submit. We never shall submit."

* * * The war must go on. We must fight it through. And if the war must go on, why put off longer the Declaration of Independence? That measure will strengthen us. It will give us character abroad. * * * Sir, the Declaration will inspire the people with increased courage. Read this Declaration at the

head of the army; every sword will be drawn from its scabbard, and the solemn vow uttered to maintain it or to perish on the bed of honor. Publish it from the pulpit; religion will approve it and the love of religious liberty will cling round it, resolved to stand or fall with it. Send it to the public halls; proclaim it there; let them hear it who first heard the roar of America's cannon; let them see it who saw their brothers and their sons fall on the field of Bunker Hill, and in the streets of Lexington and Concord, and the very walls will cry out in its support.

"Sir, before God, I believe the hour is come. My judgment approves this measure and my whole heart is in it. All that I have and all that I am, and all that I hope in this life, I am now here ready to stake upon it—and I leave off as I begun—that, live or die, survive or perish, I am for the Declaration. It is my living sentiment, and, by the blessing of God it shall be my dying sentiment—*independence now; and INDEPENDENCE FOREVER.*"

(Scene Sixth.)

"Independence Bell." *Elocutionists' Annual*, No. 1, p. 57, may also be given, or the following quotation from Thomas Buchanan Reed:

"Then from his patriot tongue of flame
The startling words for Freedom came.
The stirring sentences he spake
Compelled the heart to glow or quake.
And rising on the theme's broad wing,
And grasping in his nervous hand,
The imaginary battle brand,
In face of death he dared to fling
Defiance to a tyrant king."

FAREWELL ADDRESS TO HIS OFFICERS.

This took place March 15, 1783. In the midst of his reading—for he addressed his officers by aid of a manuscript—Washington made a short pause, took out his spectacles, and begged the indulgence of the audience while he adjusted them, at the same time observing:

"Gentlemen, I have grown gray in your service, and now find that I am growing blind."

An eye-witness speaks of the act as being "so natural, so unaffected, as to render it superior to the most studied oratory! It found its way to every heart, and you could see sensibility moisten every eye!"

(Scene Seventh.)

SCENE AT TRENTON.

After his election, Washington's progress toward New York City was one continued ovation. At Trenton, a procession of young girls, clad in white, met him, presenting him with bouquets and baskets of flowers, also strewing them in his path. Of this event Eliza Cook beautifully sings (contrasting our "conquering hero" with those of other lands):

"No car of triumph bore him through a city filled with grief;
No groaning captives at the wheels proclaimed him victor-chief.
He broke the gyves of slavery with a strong and high disdain
But cast no scepter from the links when he had rent the chain.
He saved his land, but did not lay his soldier trappings down
To change them for a regal vest and don a kingly crown.
Fame was too earnest in her joy, too proud of such a son,
To let a robe and title mask her Washington."

(Scene Eighth.)

Extract from poem by Whittier, read at New York's Centennial in 1889, at the dedication of the Washington Arch.

WASHINGTON'S VOW.

* * * * *
How felt the land in every part
The strong throb of a nation's heart,
As its great leader gave, with reverent awe,
His pledge to Union, Liberty, and Law!

That pledge the heavens above him heard,
That vow the sleep of centuries stirred.
In world-wide wonder listening peoples bent
Their gaze on Freedom's great experiment.

* * * * *
Thank God! the people's choice was just!
The one man equal to his trust.
Wise beyond lore, and without weakness good,
Calm in the strength of flawless rectitude.

* * * * *
Our First and Best—his ashes lie
Beneath his own Virginian sky.
Forgive, forget, oh! true and just and brave,
The storm that swept above thy sacred grave!

* * * * *
Then let the sovereign millions, where
Our banner floats in sun and air,
From the warm palm-lands to Alaska's cold,
Repeat with us the pledge, a century old!

(Scenes Ninth and Tenth.)

Patriotic Thoughts.

(To be used as memory gems on Washington's birthday.)

How shall I serve my fathers' land?
There are no battles to be won,
No deeds that heroes might have done.
No lives to give at her command.

Nay, none of these—but lives to live,
Within, of gentle soul and pure,
Without, of zeal and courage sure,
For all the best that life can give.

And then to crown the finished span,
To honor country and her dead,
'Twere meed enough that it be said
He lived a true American.

—M. A. De Wolfe Howe, Jr.

Breathes there a man with soul so dead,
Who never to himself hath said,
This is my own, my native land?
Whose heart hath ne'er within him burned,
As home his footsteps he hath turned,
From wandering on a foreign strand?
If such there breathe, go, mark him well,—
For him no minstrel raptures swell;
High though his titles, proud his name,
Boundless his wealth as wish can claim;
Despite those titles, power, and pelf,
The wretch, concentrated all in self,
Living, shall forfeit fair renown,
And, doubly dying, shall go down
To the vile dust from whence he sprung,
Unwept, unhonored, and unsung.

—Walter Scott.

Land of the forest and the rock,
Of dark blue lake and mighty river,
Of mountains reared aloft to mock;
My own green land forever!
O never may a son of thine,
Where'er his wandering steps incline,
Forget the skies which bent above
His childhood like a dream of love.

—Whittier.

Programs for Longfellow Celebrations.

(The following programs give some idea of what has been done in the way of arranging material for celebrating the birthday of the favorite American poet.)

A LONGFELLOW AFTERNOON.

(Riverside High School.)

1. Music, "The Celia Schottische," High School Orchestra.
2. Remarks by the Conductor.
3. Presentation of Picture to School.
4. Essay, "Early Life of Longfellow."
5. Song, "The Bridge."
6. Poem, "My Lost Youth."
7. Poem, "Footsteps of Angels."
8. Essay, "Life of Longfellow at Harvard."
9. "The Psalm of Life."
10. "Pegasus in Pound."
11. Poem, "Children's Hour."
12. Poem, "The Wooing."
13. Song, "The Arrow and the Song."
14. Selection from "Morituri Salutamus."
15. Poem, "Mad River."
16. Song, "A Gleam of Sunshine."
17. Essay, "Later Years of Longfellow's Life."
18. Poem, "Resignation."
19. Song, "The Boy and the Brook."

A LONGFELLOW EVENING.

(Naticoke High School.)

1. Music.
2. Short Biographical Sketch.
3. Recitation, "The Old Clock on the Stairs."
4. Reading, "The Launching of the Ship."
5. Solo, "The Bridge."
6. Recitation, "The Reaper and the Flowers."
7. Scenes from "Hiawatha."
8. Solo, "The Day is Dark."
9. Recitations, "The Builders."

10. Quotations from Longfellow.
11. Quartette, "The Shades of Night."

PICTURES OF LIFE.

(Suggested for the Hamburg (Pa.) schools by the superintendent.)

YOUTH.

- Essay, "Childhood and Early Life of Longfellow."
Song, "Children."
Recitations, "The Children's Hour," "The Village Blacksmith,"
"Daybreak,"
"The Builders."
Exercise in Quotations.

MANHOOD.

- Essay, "Manhood of Longfellow, Travels," etc.
Song, "The Open Window,"
Readings, "The Goblet of Life."
"It is not always May,"
"The Windmill."
Quotations from contemporaries as to the opinions of Longfellow.

AGE.

- Essay, "Longfellow's Later Life."
Song, "The Singers."
Readings, "Youth and Age,"
"Curfew,"
"Aftermath."
Song, "The Day is Done."

A Longfellow Exercise.

By D. C. MURPHY, Ridgway, Pa.

(Each pupil learns one of the following stanzas from Longfellow's poems, and holds a large letter, printed on cardboard, in front of him and repeats his verse.)

LIFE is real! life is earnest!
And the grave is not its goal.
"Dust thou art, to dust returnest,"
Was not spoken of the soul.

OSTAR of strength! I see thee stand
And smile upon my pain;
Thou beckonest me with thy mailed hand,
And I am strong again.

NOTHING useless is or low,
Each thing in its place is best;
And what seems but idle show
Strengthens and supports the rest.

GOD sent his singers upon earth,
With songs of sadness and of mirth,
That they might touch the hearts of men,
And bring them back to heaven.

FOR, like strains of martial music,
Their mighty thoughts suggest
Life's endless toil and endeavor,
And to-night I long for rest.

EACH heart has its haunted chamber
Where the silent moonlight falls;
On the floor are mysterious footsteps;
There are whispers along the walls.

LABOR with what zeal we will
Something still remains undone,
Something uncompleted still
Waits the rising of the sun.

LIVES of great men all remind us
We can make our lives sublime,
And, departing, leave behind us
Foot-prints on the sands of time.

O, FEAR not in a world like this,
And thou shalt know ere long,—
Know how sublime a thing it is
To suffer and be strong.

WE speak of friends and their fortunes
And of what they did and said,
Till the dead alone seem living
And the living alone seem dead.

Quotations from Longfellow.

Life.—Life is the gift of God and his divine.

Art.—Nature is a revelation of God;
Art, a revelation of man.

Poetry.—Next to being a great poet is the power of understanding one.

Mercy.—Being all fashioned of the self same dust,
Let us be merciful as well as just.

Ambition.—Most people would succeed in small things if they were not troubled with great ambitions.

Books.—If you once understand an author's character, the comprehension of his writing becomes easy.

Fate and Fortune.—

All are architects of fate.
Working in these walls of time;
Some with massive deeds and great,
Some with ornaments of rhyme.

Hope.—Be still, sad heart! and cease repining;
Behind the clouds is the sun still shining;
Thy fate is the common fate of all,
Some days must be dark and dreary.

Sin.—Man-like is it to fall into sin,
Fiend-like is it to dwell therein,
Christ-like is it for sin to grieve,
God-like is it all sin to leave.

Time.—Lives of great men all remind us,
We can make our lives sublime,
And departing leave behind us
Footprints on the sands of Time.

Death.—There is no flock, however watched and tended,
But one dead lamb is there,
There is no fireside, howsoever defended,
But has one vacant chair.

Justice.—Man is unjust, but God is just; and finally justice triumphs.

Truths.—When by night the frogs are croaking,
Kindle but a torch's fire.
Ha! how soon they all are silent!
Thus truth silences the liar.

Happiness.—To be strong
Is to be happy.

The rays of happiness, like those of light, are
colorless when unbroken.

Love.—If I am not worth the wooing, I surely am not
worth the winning.

The presence of those we love make us compas-
sionate and generous.

Patriotism.—Thus, too, sail on, O ship of State!
Sail on, O Union, strong and great!
Humanity with all its fears,
With all the hopes of future years,
Is hanging breathless on thy fate!

Christmas.—I heard the bells on Christmas day
Their old, familiar carols play,
And wild and sweet
The words repeat
Of peace on earth, good-will to men!

Character.—In this world a man must either be anvil or
hammer.

Not in the clamor of the crowded street,
Not in the shouts and plaudits of the throng,
But in ourselves, are triumph and defeat.

Day and Night.—

The day is done: and slowly from the scene
The stooping sun up gathers his spent shafts,
And puts them back in his golden quiver.

Midnight! the outpost of advancing day!
The frontier town and citadel of night!
The watershed of Time, from which the streams
Of yesterday and to-morrow take their way,
One to the land of promise and of light,
One to the land of darkness and of dreams.

Editorial Notes.

The extract given from the *Forum* of Dr. J. M. Rice's article on the "New York City System of Public Schools" shows what he saw in one school only. As this school has met the approval of the superintendents he infers that it is a type of the city schools; but this does not follow. The schools vary as much as the individual principals; the superintendents wisely allow marked differences to exist. But now as to the methods in the school in question, are they really so faulty as Dr. Rice would have us infer? In a large primary school where a thousand children are assembled the motto must be "Save the minutes." There must be no dawdling; there must be earnestness, push, and even pressure; intellect is aroused by the business methods employed.

Dr. Rice's report on the New York schools (1) fails to show that the teaching is inappropriate to the age, disposition, and ability of the pupils, or not equal to the demands of enlightened pedagogy; (2) fails to show incompetency or inability in the teacher, or that the subjects selected were not well handled, or that the teachers were not sympathetic with the pupils.

This is not said because the schools criticised are in *THE JOURNAL's* parish; but because the criticism made is weak and inconsequential. That in the school in question there is effort made to push on the work undertaken in reading, numbers, etc., is no ground for condemning the teaching there; that is merely a phase of the method; and it is a very good phase too. Even if it is shown to be in excess there the results are not questioned at all, and these are what must be ever the test.

One of the best arguments for co-education was inadvertently made during a recent debate, by an opponent. He said, "Familiarity breeds contempt. The sexes would become acquainted with each other's weak points. Marriages would become less frequent." Any plan to favor marriage through ignorance bears on its face the stamp of mischief to the race. The best marriages are based upon long acquaintance. Only marriages of infatuation would be prevented by co-education. Such marriages are favored and true marriages prevented by the unnatural conditions attending sex separation in the schools. Society offers young people little opportunity of becoming acquainted as they should. School life is the time to form correct ideas of the opposite sex.

Don't require pupils to sit with folded arms. The objection to such a position is not made on account of the idleness which such an attitude might imply. Idleness of some sorts and under some circumstances, might be a very good and desirable thing, far better than much of the "pernicious activity" with which the modern school-room is afflicted.

The folding of the arms results in a curving of the spine, a sinking of the chest, and the placing of the weight of the arms upon the stomach and diaphragm, thereby preventing the free action of both, and also interfering with the circulation of the blood. The position is as unnatural as it is injurious. When pupils are at rest, supposed to be in perfect order, or paying attention to a recitation, it is well to let the hands fall naturally and easily into the lap. If the teacher has reason to suspect that any mischief will be carried on by the concealed fingers, she can require the hands to be clasped and placed on the front edge of the desk, a position which will in no way interfere with an upright posture of the body. No fixed position of body should be required of pupils for any considerable length of time.

An incorrect grading of salaries is an evil that perpetuates itself. The best paid grades draw into their service the most active teachers and these exert themselves to keep up the salary of the grade; while the less active teachers slip into the grades where the salaries are lower, and their comparative inactivity keeps the salaries comparatively small. This fact has worked a very great deal of harm to primary children, and indirectly to grammar teachers, by sending them ill prepared pupils. Teach-

ers should be well trained and well paid all along the line, but especially in the primary classes.

"Great suffering of the poor in London. Thin, gaunt men and women searching the gutters for something to eat." What does this newspaper heading say to teachers? With the thrill of horror and the momentary distaste for one's own comforts that it awakens, comes there any thought of the past of these miserable people? Did they spend their childhood in good schools? Dire calamity sometimes brings low the educated and self-reliant, but this is not the rule. The rule is that the self-reliant do not lack for bread. What kind of an education are your pupils getting?

The National Geographic Society invites the competition of graduating high school pupils throughout the United States for the following annual rewards: A gold medal will be given for the best essay written by any of these pupils upon a geographical subject to be selected by the society; a certificate of honorable mention will be issued to the second essayist; a certificate of efficiency in geographic science will be given to the best essayist in each state. The subjects will relate to North America. The essays are to be restricted as to length. The committee on selection of subjects and award of prizes for 1893 are Gen. A. W. Greely, Prof. T. C. Mendenhall, and Prof. W. B. Powell. The co-operation of state superintendents is invited.

The *Ohio Teacher* says: "We often send out a hundred statements to subscribers (of amount due) and never hear from more than ten or a dozen of them!" And are these the ones on whom the world relies for so bringing up the children that righteousness shall abound? Such (as don't reply) are not even honest citizens, much less decent teachers! Let the teacher be the justest person in the world towards his educational paper.

An incident lately noted has a lesson. A normal school graduate of considerable ability was superintending the schools of a town and was acting on the idea that he had little more to learn. The subject of manual training had come up before the board of education, but as the superintendent took no interest it was dropped. He pursued the round of his duties as he conceived them, with fidelity but narrowness. When asked to purchase some books on education he merely remarked: "There is too much of that."

But an awakening was at hand. He returned from his summer vacation to find a new member in the board and that manual training had been resolved on! Now he flew to the city and laid in a stock of books. "Just lay out the books I need" were his words. Thirty dollars was expended and still he wanted more! He is now regarded as a progressive superintendent.

Those who are looking for something for their pupils to do should send 25 cents for Payne's Model Larynx which will be sent by mail together with a pattern in paper. With this in a school each pupil can make a larynx of paper and thus know the construction of this wonderful organ.

One hundred and two subscriptions to the *EDUCATIONAL FOUNDATIONS* from the Bloomsburg normal school, Pa., shows that the design of this magazine is apprehended. It is planned for normal schools, teachers' training classes, and institutes; it is steadily growing in favor.

The mild climate of Florida draws many teachers there; the Editor found them at almost every point; some had surrounded themselves with productive groves, others were still struggling with the new features of the country. He is intending to breathe the balmy air of Florida again this winter and visit the many friends who have given him such warm welcome in times past.

Every year Italy expends \$96,000,000 for her soldiers, and \$4,000,000 for her schools; Spain, \$100,000,000 for soldiers, and \$1,500,000 for her schools; France, \$151,000,000 for soldiers and \$21,000,000 for her schools; Germany expends \$185,000,000 for soldiers and \$10,000,000 for schools. The United States expended \$54,000,000 for soldiers and \$115,000,000 for public schools.

The library of the Girls' high school, Brooklyn, runs itself on this simple plan: Every book is numbered, and, by means of fixed and movable partitions, every place for a book on the shelves is numbered. When a book is taken from the room, a card bearing the number of the class-room to which it is removed, is left in the place of the book. A glance is sufficient to assure the principal or librarian that all books are in place, or which are missing, and the cards tell where the missing books are to be found.

A bill has been introduced in the New York state legislature to encourage and promote the professional training of teachers, and authorizing the public school authorities of any city or village employing a superintendent of schools to establish one or more schools or classes for the professional instruction and training of teachers in the principles of education and in the method of instruction for not less than thirty-eight weeks in each school year.

The *Modern School* was the subject of the sixth lecture in the Lowell course, delivered at the Institute of Technology, Boston, by Supervisor George H. Martin. The speaker said:

"Not every existing school is a modern school. Old ideals remain under new conditions. The modern school is still in process of evolution. It has become differentiated in purpose, in spirit, in studies, and in methods of instruction.

"The purpose of the early school was to impart knowledge; of the modern school to develop powers. The spirit of the old schools was harsh and repressive. The modern school seeks first to be cheerful. The old schools taught only reading, writing, and casting accounts. The modern schools have broadened the work so as to touch the mind of the child at all points, and produce harmonious development.

"The methods of teaching also are better adapted to the nature of children. The first impulse to all this new life came from Pestalozzi—the second from Froebel, through the kindergarten.

"The chief agencies in spreading the doctrines of Pestalozzi have been the normal schools. The apostle of the kindergarten in America was Miss Elizabeth P. Peabody.

"The schools are better than they ever were before, and are steadily being improved as fast as public opinion can be molded. The limitations under which they work must be removed, if they are to become what the best ideals call for. They need not so much criticism as assistance in lifting the unnecessary burdens which they are carrying."

The *Schoolmaster* (London) says:—"The question of upright handwriting is occupying the minds of those concerned with education in Switzerland. In the canton of Zug the teachers have decided in favor of vertical writing, but the system will need the sanction of the Council of Instruction before it can be introduced. In the town of St. Gall more decided steps have been taken. The teachers of the town have unanimously decided in favor of upright handwriting. The proposer of the resolution in favor of the system urged its adoption on the ground that it facilitates, if it does not even demand, a healthier position of the body while writing, and because it is more easily taught than the sloping style of writing. Permission has been given by the school authorities of the town for the system to be taught in several classes by way of experiment. While it is still too early to pronounce definitely as to the success or failure of the experiment, the advocates of upright handwriting are confident that the results of the experiment will be favorable to their views."

The Brooklyn aldermen have refused to make an appropriation for the public school exhibit at Chicago. They say that appropriations of this nature have been declared illegal. Superintendent Maxwell writes:

"I regret exceedingly, for the sake of the teachers and pupils of the public schools, but more especially for the reputation of our city in the eyes of the country and of foreign lands, that the city authorities have not seen right to supply the very small amount of money necessary to enable the board of education to make a creditable exhibit of our public school system of the Chicago World's fair. The private educational institutions of Brooklyn will be well represented at Chicago and I am glad of it. This makes it, however, all the more deplorable that the work of our public schools, taking rank as it does with the best in the land, will be conspicuous by its absence."

The Martha's Vineyard summer institute is making vigorous efforts for a successful session at Cottage City next summer, beginning July 10. This oldest of all the summer schools has within a few years doubled its numbers, its attractions, and its efficiency. Last summer its members came from forty-four states and territories, thus making it truly national.

Syracuse, N. Y., has introduced the American system of gymnastics into the schools. Miss Thayer, a graduate of the Boston

school of oratory, has been appointed to instruct the teachers of the various grades in the work.

Hon. G. W. Ross, minister of education of the province of Ontario, has just returned from an exhaustive examination into the public school system in England and Germany, and says: "From anything I have seen there is no reason for making any radical change in our system. We have an outline of as good an organization as they have in Germany. They have nowhere a system of secondary or high school education equal to what we have in Canada, and they have nowhere a systematized training of teachers any better than we have in Ontario. Both in England and Germany, the people are models of liberality in support of their systems of education, from their elementary schools up to the university. I wish we had more of it here."

The Philadelphia Music Teachers' Association held a meeting on February 7, at the lecture room, Drexel institute. T. Worcester Morrell, explained his method of teaching music to beginners.

A great number of Pennsylvania papers appear to be against the enactment of a compulsory school law on the ground that it is unconstitutional. The *Scranton, Pa., Truth* calls attention to a section of the state constitution which provides that a thorough and efficient system of public schools shall be maintained and supported, "wherein all the children of the commonwealth may be educated." It argues that as the constitution sets forth explicitly that children may, not must, be educated, any bill containing the doctrine of force and fines is foreign to its spirit and letter.

The children of some of the public schools and private kindergartens of Brooklyn have been asked to tell what they wanted to be when they grow up and to give reasons for their choice.

A teacher of one of the primary grades relates that the majority of the boys want to be policemen. The reasons they give are very amusing. Some would like to be on the force, because they could wear uniforms, others because they could arrest bad people, and one boy because he could then "club anyone he wanted to."

One little boy wanted to be a doctor because it wouldn't cost anything to be sick then.

The greater part of the little girls intend "to get married." These are some of the reasons given: "Because you can do just what you please," "Because you get lots of presents," "Because I like to take care of the house and mind a baby," "Because mamma got married."

One little girl declared that she wanted to be a teacher, because she didn't like to work much.

One small boy told his mother that he wanted to be an artist, but as he could not spell that word he just wrote "a man."

A member of the committee on education has introduced a bill into the Pennsylvania legislature, authorizing the state superintendent of public instruction to grant permanent state teachers' certificates to graduates of recognized literary and scientific colleges in which pedagogics are taught.

A very valuable book for the thinking teacher is "Rooper's Apperception." It is a small book, but contains clear and valuable suggestions bearing on the psychology of education. Messrs. E. L. Kellogg & Co., have put out a neat and cheap edition, price 23 cents; by mail, 25 cents. The term "Apperception," in ten years will be a fixture in the teacher's vocabulary.

New York City.

About three hundred people were in attendance at the annual meeting of the New York Kindergarten Association held at the Plaza Hotel last week. Addresses were made by R. W. Gilder, president of the association, and by Kate Douglas Wiggin, Hamilton W. Mabie, Edward Eggleston and Wilton W. Smith. The establishment of eight new kindergartens during the past year was reported. The kindergarten movement in New York is in good hands.

Half-rate Tickets for Clergymen on the Pennsylvania Railroad.

Pursuing the policy inaugurated last year, the Pennsylvania Railroad Company is supplying regularly ordained ministers of the Gospel with clerical orders entitling the holders to tickets at half-rates over its entire system. These tickets are purchasable by any clergyman exhibiting a "clerical order," and they may be bought at any station on the Pennsylvania system, both east and west of Pittsburgh, at one-half the regular rates. Under this arrangement clergymen may secure half-rates to Chicago during the World's Fair, and there can be no doubt that a great many of them will avail themselves of the opportunity. The inauguration of this liberal privilege by the Pennsylvania Railroad Company last year met with hearty appreciation at the hands of the ministers of all denominations, and its continuance this year will be especially well received by reason of the advantages it carries in connection with the World's Fair.

The *Colorado Catholic*, referring to the large proportion of children who leave school before getting above the primary, says that the fault lies in the system. School work should be made attractive enough to keep the children interested in the studies. "So long," it proceeds, "as modeling, drawing, and the elements of the constructive arts are kept back from our primary schools, both public and parochial, the children will continue to go out of them in this enormous proportion, the results being that all the best paid handicrafts in the United States are filled by continental Europeans who can at least draw, and who have some knowledge of the materials and principles of construction, while our own children have to take the very lowest places at the very lowest wages, and remain thus wronged indefinitely."

The Prussian minister of education has decreed that no school session shall be longer than four hours, and that there shall be no afternoon session whenever the thermometer stands at 25° C. (=77° Fahrenheit) in the shade at ten o'clock in the morning. Moreover, the school session is to be regulated by the state of the

weather, especially when the number of scholars is large or the school-room very small or inconvenient. Pupils who have a long journey along an unshaded road are to be freed from attendance in the afternoon. In those schools which have shaded playgrounds, intervals are to be made for the children to use the playground.

The eighteenth scientific session of the American Academy of Political and Social Science will be held in the drawing room of the New Century Club, Philadelphia, Thursday, February 23, '93, at 8 P.M. A paper will be read by Prof. Isaac Sharpless, on "The Relation of the State to Education in England and America."

The meeting of the department of superintendence of the National Educational Association, which will be held at Boston, Feb. 21, 22, 25, will be an event of more than ordinary importance to all who are interested in the cause of education. It is intended to spend one day of the meeting in Cambridge. The other sessions will be held at Huntington Hall.

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Students of the *Art of Poetry*, will find much for their thoughtful consideration in a recent volume with this title containing the poetical treatises of Horace, Vida, and Boileau with translations by Howes, Pitt, and Soame, edited with introduction and notes, by Albert S. Cook, professor of the English language and literature in Yale university. The notes are partly original and partly selected; some are in Latin, and some in French. The punctuation of the texts and translations have been freely changed in the interest of perspicuity, and the orthography of the English versions has been brought to a common and modern standard. One of the most attractive features of the book is the chapter containing illustrations by Pope, Roscoe, Symonds, Sante-Beuve, Mabie, Morley, Brunelière, Johnson, Scott, and others. The present volume together with the volumes containing the treatises of Sidney, Shelley, and Newman, and Prof. Corson's *Primer of English Verse*, form a very valuable collection of books on this important subject. (Ginn & Co., Boston. \$1.25.)

Architectural Rendering in Sepia, a volume by Frank Forrest Frederick, is the outcome of lessons used by the author in his class-room with architectural students. He discusses the subject under the heads of chiaroscuro, composition, handling, materials, in a brief and simple manner, giving directions as to the manner of producing the desired effects. Then there are exercises for practice in translating the values of a photograph into values of sepia, for practice in originating scales of value, for practice in rendering detail, and for practice in rapid sketching. The author's method must have been very successful, judging from the plates, which are reproductions of drawings by his students after one term's work. These plates are thirteen in number, full size of page, 9 x 12, and all enter more or less into the subjects of the text. They are on heavy water color paper from sepia drawings, and almost perfectly represent the original, thereby making them most valuable studies. The text is large and clear and the marginal notes enable one to get an idea of the contents of the pages at a glance. The book is one of great value to architectural and other draughtsmen. (William T. Comstock, New York. \$3.00.)

Among the many books for children we have seldom seen one that presented so many attractions as *Slumberland: Wide Awake Stories for Evening Hours*, by R. Ellis Mack and others, with illustrations, by M. Ellen Edwards, Lizzie Mack, and others. (See illustration on page 118.) JOURNAL of Feb. 4th. The verses present a great variety of conceits, fancies, and experiences of childhood in harmonious numbers while the artists have worked out the ideas with great skill and originality. The full-page, colored illustrations are good specimens of that kind of work, especially "Catching a Crab," "Judge and Jury," "Jack Frost's Hat and Coat," "Hush! Dolly's Asleep," etc. We are sure the children will feel grateful to those who have helped produce this volume for furnishing them so much pleasure. Not the least of the attractions are the cover illustrations. (De Wolfe Fiske & Co., Boston.)

The artisan who wishes to excel in his trade should make it a special study. In this age, when the press is so largely used to spread a knowledge of new processes and improvements in every field, the workman who does not read the literature of his calling will fall behind. The trade of paper-hanging has been changed greatly during the past few years by a large increase in the variety of wall paper, and the introduction of many other materials besides paper for wall decorations. The subject is treated practically and exhaustively in the book entitled *Practical Paper-Hanging: A Handbook on Decoration in Paper and other Materials with Practical Instructions on Hanging Them*, by Arthur Seymour Jennings, editor of *Painting and Decorating*. The book aims to represent the modern tools used in paper-hanging, describe new methods of doing the work, and give examples of what may be done in the way of decoration by the use of wall paper. While largely technical, it is suggestive as well, and furnishes a great variety of information which the architect, the decorator, and the masterpainter will find useful, as well as the paper-hanger. The illustrations are numerous and excellent, and the binding in cartridge paper, with frieze and dado, in keeping with the subject. (William T. Comstock, 23 Warren street, New York. \$2.00, free of postage to any part of the world.)

Every well-informed American should know the history and significance of our flag, and, what is better, all who live under its folds should learn to love it, and respect what it represents. In a little pamphlet we have just received, the author has aimed to inspire the patriotism of the school children, yet there is much of interest in it to adults. It was prepared by A. N. Whitmarsh, M. A., and its title is *Our Flag: Its Origin and Symbolism*. His information has been collected from authentic sources. He gives a very complete history of our flag, besides a description of a flag salute, patriotic songs (their history), with music, etc. This little book is worthy of being read in every school in the country: Pittsburg has already adopted it. (A. N. Whitmarsh, Pittsburg, Pa.)

Alice Werner Steinberger is the author of a game, *Verbal Quartettes*, that is intended to assist those who are studying languages to acquire a vocabulary. It consists of a series of cards containing in English, French, and German, in parallel columns, the words that are most frequently required in conversation. The game is composed of sixteen books, four cards to a book, and four words to each book. In playing, the books must be completed after the manner of the well-known game of authors. The language in which the game is being played must be spoken throughout the game. It contains great possibilities for amusement and profit. (William Beverley Harison, 59 Fifth ave., New York. 50 cents.)

In *Tales from Foreign Lands*, a series of volumes uniform in style and price, some excellent stories are comprised. No. 6 of the series is *Cousin Phillis: A Story of English Love*, by Mrs. Gaskell, which we know will be appreciated for its genuine merit as a story. It is bound in cloth with a handsome design on the front cover containing the title. (A. C. McClurg & Co., Chicago. \$1.00.)

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As it has frequently been suggested to us that many teachers desire to make investments in Florida, we have included in the pamphlet a list of persons in various portions of the state, to whom interested parties can safely write for information as to lands, and town lots for sale.

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